

Write your name here	
Surname	Other names
Centre Number	Candidate Number
Edexcel GCE	
Music Technology Advanced Subsidiary Unit 2: Listening and Analysing	
Monday 16 May 2011 – Morning Time: 1 hour 45 minutes	Paper Reference 6MT02/01
You must have: Individual CD player, headphones and audio CD of recorded extracts.	Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- If you are using a computer to play the CD, access to sequencing software is NOT permitted.
- You must ensure that the left and right earpieces of your headphones are worn correctly.
- You must write in continuous prose in Questions 5(f) and 6(g).

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care with your spelling, punctuation, grammar and clarity of expression on these questions.*
- Each question number refers to the relevant track number on the audio CD, eg Question 1 refers to Track 1, Question 2 to Track 2 etc.
- You may listen to each track as many times as you wish within the overall time limit of the paper.
- The use of the words 'instrument' or 'sounds' refers to vocals, acoustic instruments, electric/electronic instruments and electronically-generated sounds unless otherwise stated.

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

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P 3 8 9 8 2 A 0 1 1 6

Turn over ►

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SECTION A

Answer ALL questions

Write your answers in the spaces provided or, where appropriate, choose an answer and put a cross in the box ☒. If you change your mind about an answer, put a line through the box ~~☒~~ and then mark your new answer with a cross ☒.

1 Yes: *Roundabout*

Track 1: music begins at 0'42"

(a) Which word below best describes the style of this music?
Put a cross in the correct box. (1)

- ☒ A AOR
- ☒ B Jazz
- ☒ C New Wave
- ☒ D Progressive Rock

(b) What technique is used to produce the bell-like tone of the first acoustic guitar chord? (1)

(c) In this recording, which was made in 1972, the opening piano chord was reversed.
Explain how this was achieved. (2)

(d) What is the approximate tempo of the first verse of this track (1'41") expressed as beats per minute? (1)



(e) Which rhythm best represents the bass guitar line from 1'28" to 1'50"? Put a cross in the correct box.

(1)



(f) This recording has been remastered. Identify **three** ways in which this may have altered the sound of the track.

(3)

1

2

3

(g) Name **one** keyboard instrument used in this recording other than piano.

(1)

.....

(Total for Question 1 = 10 marks)



2 Kate Bush: *Hounds Of Love*

Track 2: music begins at 0'06"

(a) In which decade was this track recorded? Put a cross in the correct box.

(1)

- ☐ A 70s
- ☐ B 80s
- ☐ C 90s
- ☐ D 00s

(b) The drummer uses a reduced kit. Name **one** part of a regular kit which is conspicuously missing.

(1)

(c) Which characteristic type of reverb has been used on the drums? Put a cross in the correct box.

(1)

- ☐ A Gated
- ☐ B Hall
- ☐ C Plate
- ☐ D Spring Line

(d) Fill in the **three** missing pitches from the backing vocal line at 0'36" (each marked by an asterisk).

(3)

Musical notation for a backing vocal line. The staff shows a sequence of notes with lyrics below: "Oo, oo, oo, oo, oo, oo, oo. ____". Three asterisks (*) are placed above the staff, corresponding to the missing pitches. The notes are: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a half note on G4. The lyrics are: "Oo, oo, oo, oo, oo, oo, oo. ____".



(e) The Cello features heavily in the texture of this recording. Look at the picture below and describe the **choice** of mic, the **distance** and the intended **result** of this setup.



	Description	Result
Choice of mic.	(1)	(1)
Distance	(1)	(1)

(Total for Question 2 = 10 marks)



3 David Bowie: *Space Oddity*

Track 3: music begins at 0'07"

(a) What technique is used by the **electric** guitarist in the intro (e.g. at 0'28")?
NB There is a slow fade in. Put a cross in the correct box. (1)

- ☐ A Flamenco
- ☐ B Harmonics
- ☐ C Strumming
- ☐ D Vibrato

(b) What is the interval between the two vocal parts in the first verse from 0'40" to 0'50"? Put a cross in the correct box. (1)

- ☐ A Fifth
- ☐ B Fourth
- ☐ C Octave
- ☐ D Third

(c) Name the volume modulation effect used on the guitar at 1'15". (1)

(d) This track features the use of a 1960s keyboard instrument to play string parts.
What is the name of that instrument? (1)

(e) Two orchestral instruments are added to the texture in the middle eight from 2'15". What are they? (2)

- 1
- 2



(f) There is a change in the ambience of the vocals throughout the repetition of the words "Can you hear me, Major Tom?" from 3'37" to 3'47". Describe that change.

(1)

(g) This track was recorded in 1969. Outline three musical and/or technological features that support this statement.

(3)

1

2

3

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.....

.....

(Total for Question 3 = 10 marks)



P 3 8 9 8 2 A 0 7 1 6

4 The Killers: *Human*

Track 4: music begins at 0'05"

(a) Is this song in a major or a minor key? (1)

(b) Fill in the blanks in the table below to describe the instrumentation and use of technology at the given points in the song.

Time	Instrument	Use of Technology
0'05" to 0'12"	(1)	Looped sample
0'12" to 0'26"	String pad	The filter has a cut-off frequency. (1)
0'26" to 0'40"	String pad	The filter cut-off frequency (1)
0'33" to 1'07"	drum added (1)	Panned (1)
1'08"	(1)	Long, dense reverb effect.



(c) Which word best describes the scale used on the words “And I’m on my knees looking for the answer” (0’54”) ? Put a cross in the correct box. (1)

- ☐ A Ionian
- ☐ B Lydian
- ☐ C Pentatonic
- ☐ D Whole Tone

(d) Identify the dynamic processing applied to the whole mix and describe how this affects the music. (2)

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.....

(Total for Question 4 = 10 marks)

TOTAL FOR SECTION A = 40 MARKS



SECTION B

Answer BOTH questions

5 Special Focus Style: Soul

Wilson Pickett: *I’m A Midnight Mover*

Track 5: Music begins at 0’06”

(a) Describe **three** features of Soul music that are present in this recording. (3)

1

2

3

(b) Identify **one** technical challenge to be considered when recording this kind of vocal performance and give **two** possible solutions. (3)

Technical challenge

Solution 1

Solution 2

(c) Identify **two** production techniques you might use when **mixing** multiple guitar tracks and explain why you would use them.

Production technique	Explanation
(1)	(1)
(1)	(1)



(d) Fill in the grid below to indicate the placement in the stereo field of the instruments listed. (4)

Bass guitar	Drum kit	Horn section	Lead vocal
Left	Centre	Right	

(e) What is the difference in the **rhythm** of the bass guitar between the verse (0'14" to 0'40") and the pre-chorus (0'40" to 0'48")? (1)

(f) Outline the development of soul music through the 60s and 70s. Support your answer with reference to important artists and styles, explaining their significance. (5)

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(Total for Question 5 = 20 marks)



6 Special Focus Style: Indie Rock

Idlewild: *When I Argue I See Shapes*

Track 6: music begins at 0'08"

(a) The Smiths were a spearheading Indie band in the 80s. Describe **three** stylistic similarities between this track and the work of The Smiths.

(3)

1

2

3

(b) Describe the harmonic function of the repeated pitch in the guitar track during the first verse (from 0'21").

(1)

.....

(c) The chorus (from 0'48") is made up of four two-bar phrases. How many different chords are in the first **three** phrases and how many in the **fourth**?

(2)

.....

.....

(d) The vocals in this recording are overdubbed and sometimes double-tracked. Complete the phrases below to explain the difference between these two terms and give a **timing** reference for each term with regard to the vocal tracks.

(i) The term 'overdubbed' means:

(1)

.....

(ii) An example occurs at:

(1)

.....

(iii) The term 'double-tracked' means:

(1)

.....

(iv) An example occurs at:

(1)

.....



(e) Describe the interplay between the vocal parts from 3'21" to 3'48".

(2)

(f) This track has quite a 'live' feel to it despite being a studio recording. How has this been achieved?

(2)



P 3 8 9 8 2 A 0 1 3 1 6

(g) Outline the musical styles of **two** of the following artists and their place in Indie Rock, referring to specific tracks where appropriate to illustrate your answer. Tick **two** boxes to indicate your choices.

- ☐ Pixies
- ☐ Suede
- ☐ The Stone Roses

Artist 1

(3)

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Artist 2

(3)

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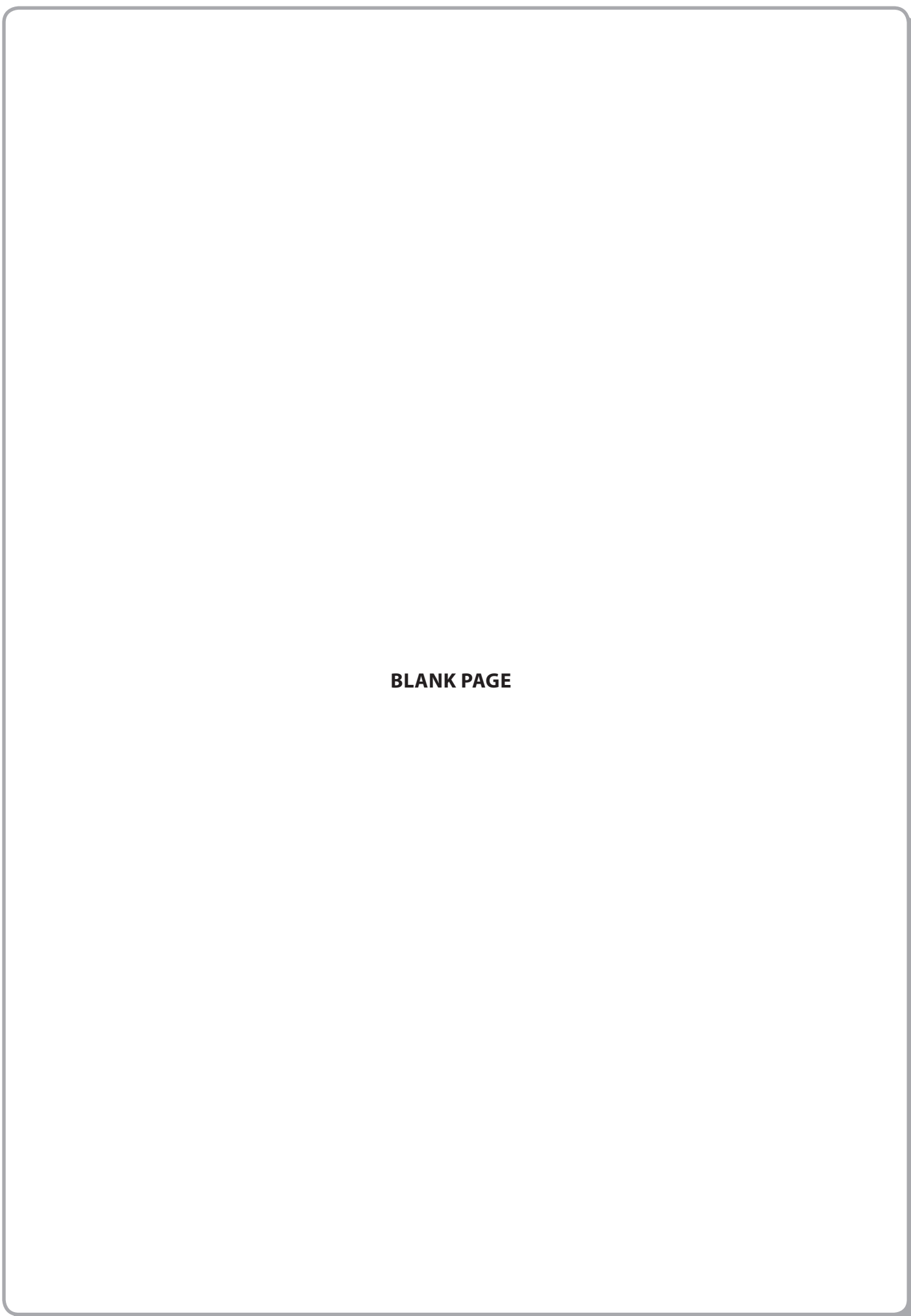
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(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS





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Edexcel Limited gratefully acknowledges the following sources in the preparation of this paper:

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